

**“West Wind Blowing to the East”:
The Re-Orientalization Course in Postwar Taiwanese Art**
**「西風東漸」—
戰後臺灣美術再東方化的歷程**

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Director-General of National Museum of History

 國立歷史博物館 廖新田館長
National Museum of History

郎靜山 1960 楓橋夜泊

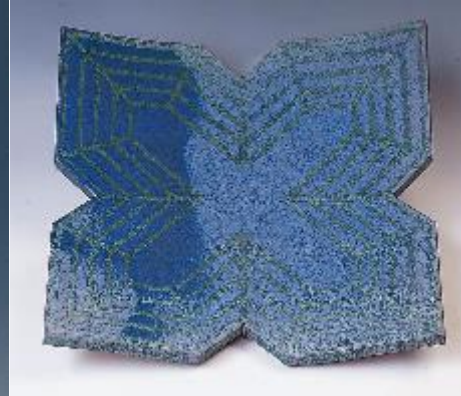
LANG Ging-shan 1960 Anchoring by Maple Bridge at Night

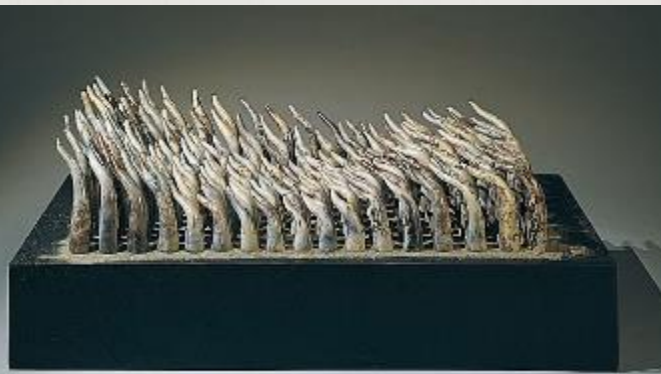
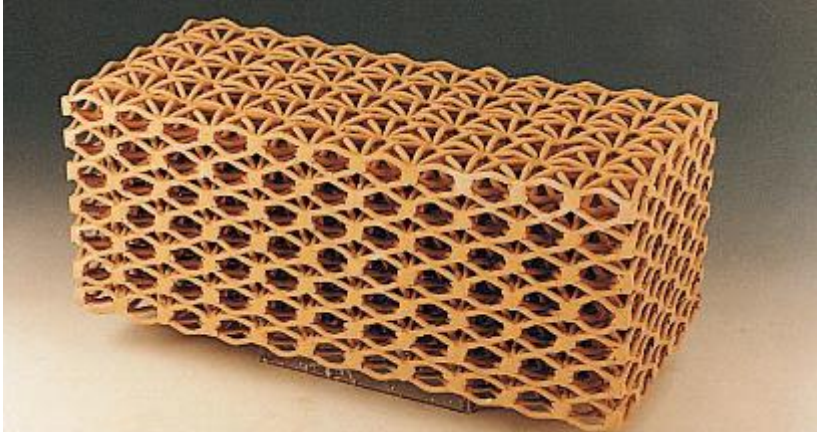


The “National Museum of Historical Artifacts and Fine Arts” was established in a Japanese style building near the Taipei Botanical Garden in 1955. It was renamed the “National Museum of History” (hereafter, “NMH”) in 1956 and the building was renovated in a five-floor traditional Chinese Ming and Qing palace style.



1967, WU Rang-nong's solo exhibition; 1986-1998, ROC Ceramics Biennale; 1992, Invitational Exhibition of Cerimaics; 2000, ROC International Ceramics Biennale; collection: 1235+183





東方? Tungfang? Eastern? Oriental? Or, nothing to do with them?

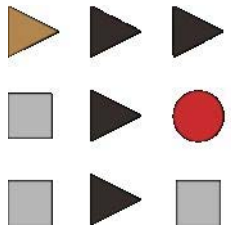
◎請密切注意預約辦法◎
 台北東區福州路一〇一號
 電話：二四〇八三號
東方書店 發行

要需般一民國應適◎筆執者學威權羅網 **東方百科全書** 界版出國中由自
 獻貢大偉代時劃

◎本書內容：◎

- 1. 哲學
- 2. 社會學
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- 12. 主計學
- 13. 天算學
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- 16. 商業
- 17. 工業
- 18. 藝術
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- 20. 歷史
- 21. 地理
- 22. 英語
- 23. 音樂
- 24. 體育
- 25. 遊戲
- 26. 雜用
- 27. 總編

一、本書由五十餘位專家學者各就專科精心編纂而成，內容豐富，體例嚴謹，王伯琦、但蔭溥諸先生主編。
 二、本書取材新穎，文辭簡潔，適合時代需要。
 三、本書凡二千五百餘頁，裝於上下兩大厚冊。
 四、本書印刷精良，皮面燙金裝璜，美觀耐用，攜帶便利。
 實為時代知識之寶庫。



東方設計大學
 TUNGFANG DESIGN UNIVERSITY



中國東方航空
 CHINA EASTERN

東方日報
 Oriental Daily News

東方出版社
 The Eastern Publishing Co., Ltd



東方美人茶
 Rainboii Oriental Beauty Tea (Oolong Tea)

MANDARIN ORIENTAL
 TAIPEI

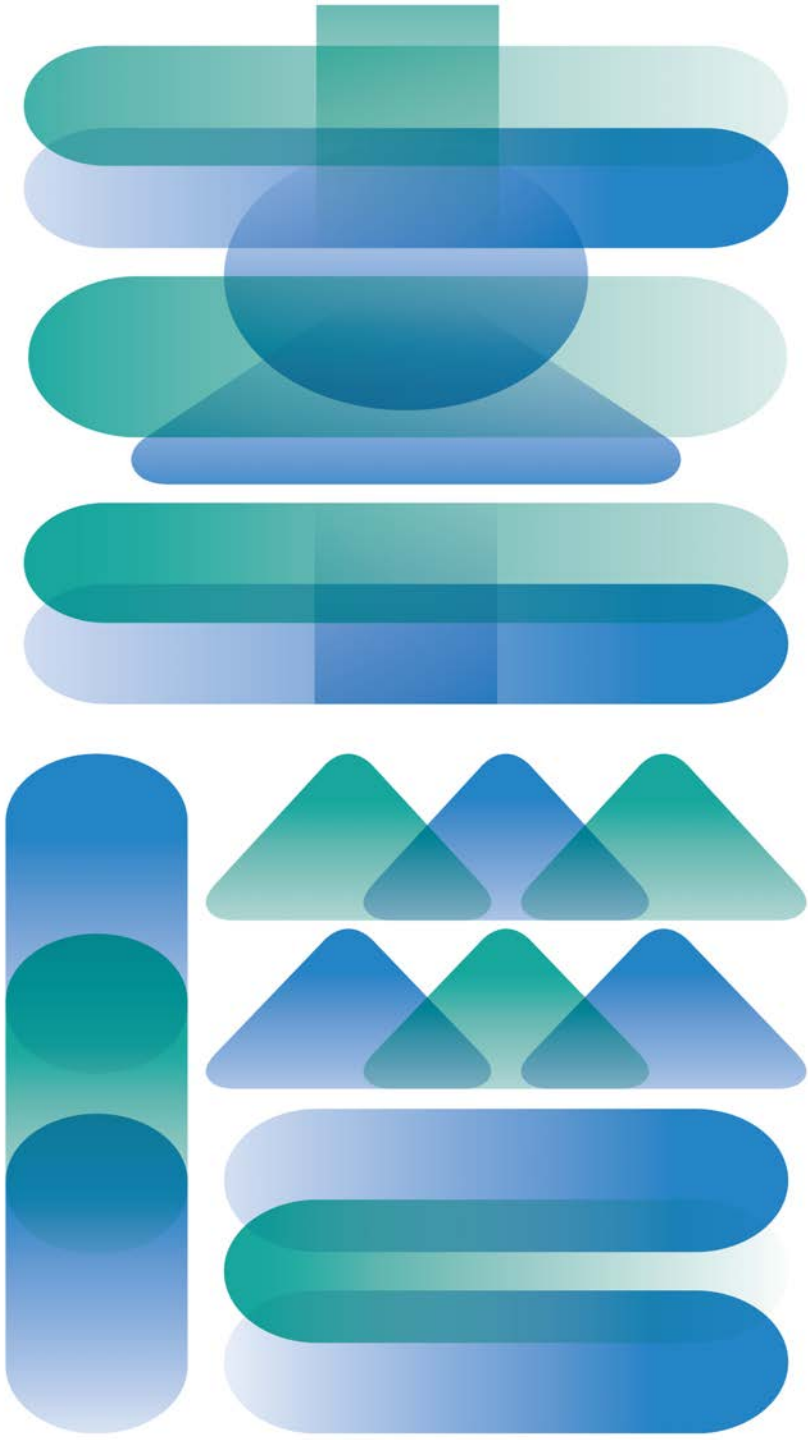
ORIENT

東方之珠

羅大佑
 詞曲



東方華爾街
 THE TRADING FLOOR



01 歷史臺灣

鄭政誠，中央大學歷史研究所教授兼所長

屹立在太平洋西端的福爾摩沙，南北縱向的中央山脈是守護她的父親，東西流向的河川溪水則是豐饒她的母親。島上兼具熱帶、副熱帶與溫帶氣候的環境與植被，除孕育出各種普世與珍稀的動植物，也滋養出南島語族的原住民、閩客為主的漢人移民及從東南亞各地移居至此的新住民，共同架構出臺灣的社會風貌，也締造出傲人的經濟成效。十七世紀的大航海時代，西班牙與荷蘭為她帶來歐洲文明，之後的鄭氏政權與清帝國則為她打造儒家風範，十九世紀末的開港通商為她妝點西方色彩，半世紀的日本殖民統治則使她脫胎邁向近代，戰後的中華民國政府更為她連結全球國界。自此，島上多元、民主與自由的標章，深獲全世界稱羨與競相學習，一如往昔對她的讚嘆～福爾摩沙。

I. Historical Taiwan

Formosa is situated at the western tip of the Pacific Ocean, paternally watched over by the north-south central mountain range and maternally nurtured by rivers extending from east to west. The island has tropical, subtropical and temperate climates and vegetation. In addition to breeding a variety of common and rare flora and fauna, it also nourishes its Austronesian natives, Minnan and Hakka Han Chinese immigrants and new immigrants from all parts of Southeast Asia, who create the framework of Taiwan's social outlook and impressive economic accomplishments. During the Age of Discovery in the 17th century, Spain and the Netherlands brought European fashion. Later, the Zheng Chenggong regime and the Qing Empire created a Confucian style, and the opening of port business in the 19th century adorned the island with Western color. Japanese colonial rule for half a century led Taiwan toward modernity and the government of the Republic of China after the war connected her with the world. Since then, the island's pluralism, democracy and freedom have won the world's admiration. Countries compete to learn from her and, as always, praise her as "Formosa."

(by Cheng-chen Cheng, National Central University)

02 文化臺灣

林會承，國立台北藝術大學教授

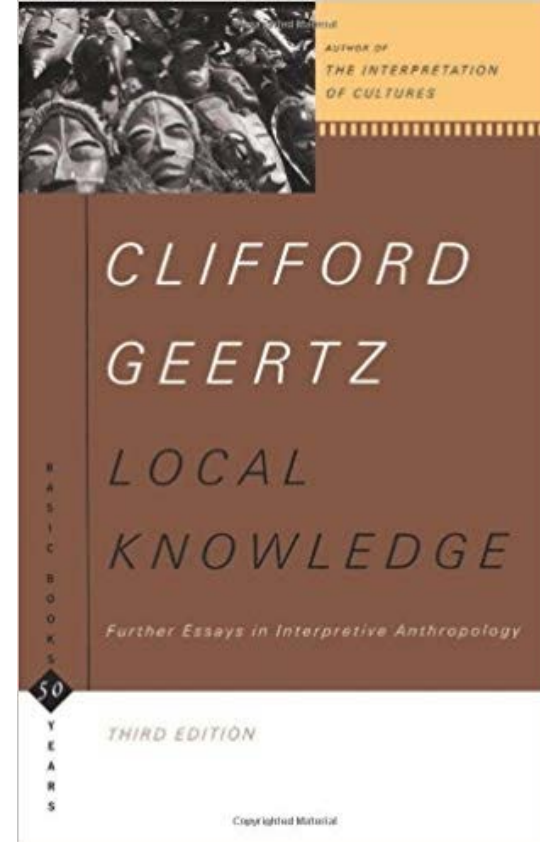
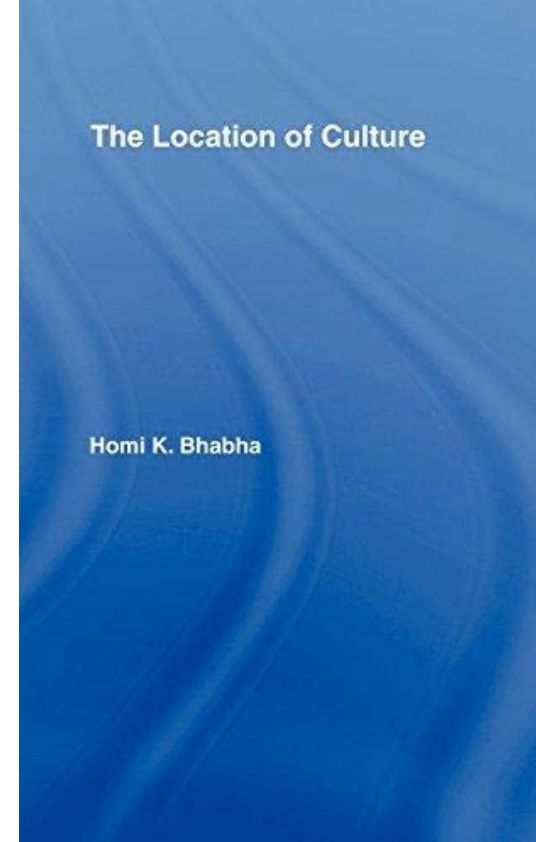
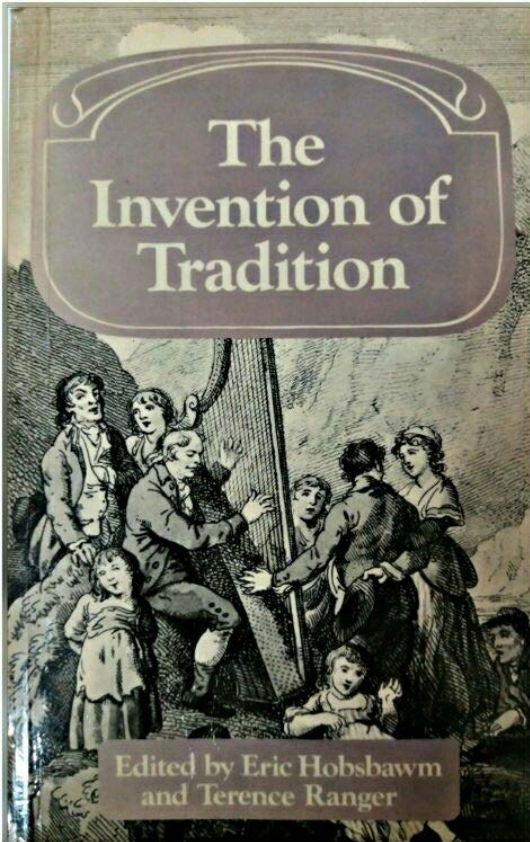
臺灣因氣候宜人、地理環境多變、天然物質豐富，而吸引大量的海洋民族與大陸民族的湧入。由於擁有許多的族群、而多數者具有特定的生活慣習，經過長久的累積之後，為臺灣塑造了豐富的文化資產。目前臺灣將文化資產區分為：古蹟、歷史建築、聚落、遺址、文化景觀、傳統藝術、民俗、古物、自然地景等九種主要類別，分別進行研究與保存工作。保護內容包括：各族群所操作或傳習的建築物、傳統工藝美術、傳統表演藝術、風俗、信仰、節慶、藝術作品、生活及儀禮器物、圖書文獻、口語、吟唱等。

II. Cultural Taiwan

Due to its pleasant climate, varied geographical environment and abundant natural resources, a large influx of marine and continental people were drawn to Taiwan. Its many ethnic groups, most of whom have particular habits, have in time contributed to Taiwan's wealth of cultural assets. At present, Taiwan's cultural assets are divided into nine categories: historic sites, historic buildings, settlements, heritage sites, cultural landscapes, traditional arts, folk customs, antiquities and natural landscapes, which have been studied and preserved. The protected contents include: buildings operated by or accredited by ethnic groups, traditional arts and crafts, traditional performing arts, customs, beliefs, festivals, artwork, living and ceremonial objects, books and literature, spoken languages, chants and more.

(by Huei-chen Lin, Taipei National University of Arts)

1. Preface



2. Modernization, Sinicization, and Modern Sinicization



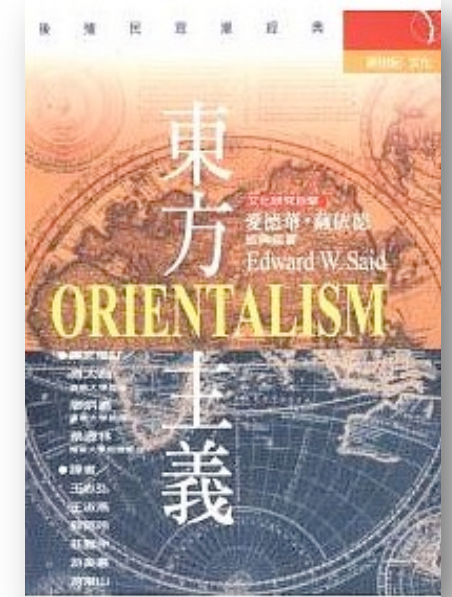
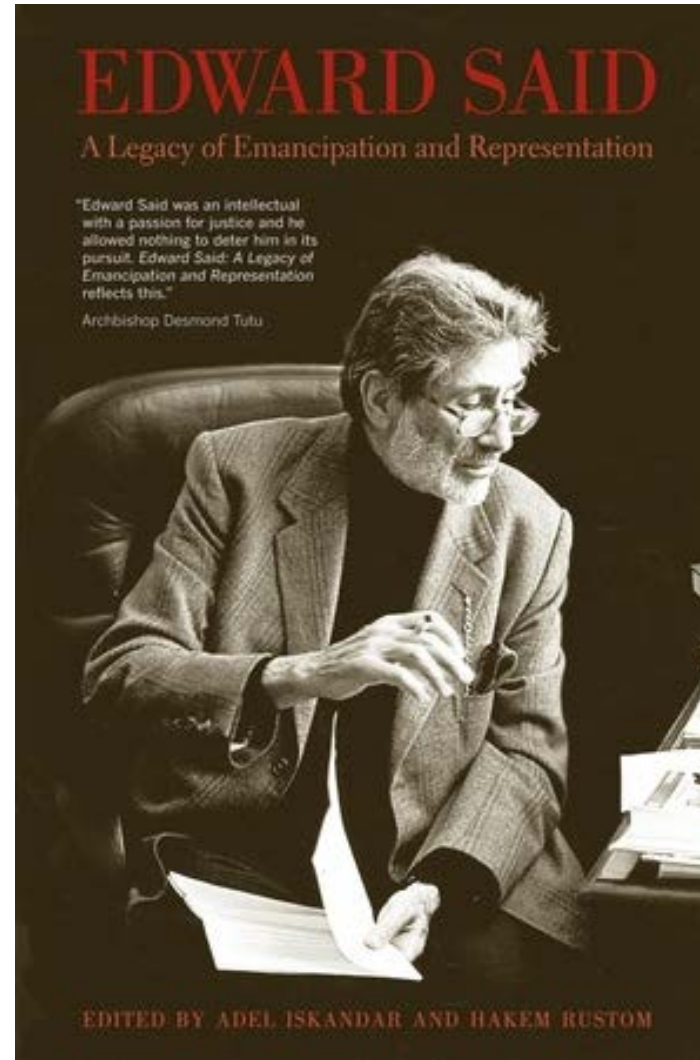
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Meng Bill to Remove the Term "Oriental" from U.S. Law Passed by Senate; Measure Now Heads to President Obama

May 10, 2016 | Press Release

Legislation sponsored by U.S. Rep. Grace Meng (D-NY) that would remove the offensive and outdated term "Oriental" from federal law was unanimously passed last night by the United States Senate. The bill, which was approved by the House of Representatives on February 29 by a vote of 376-0, now heads to President Obama who is expected to sign the measure into law.

Meng's bill (H.R.4238) would strike all references to "Oriental" – which still appear in Title 42 of the U.S. Code – and replace the word with "Asian Americans."



2010, Uni. of Californi Press

**The controversy of orthodox
Chinese/national paintings
(1960s)**

正統國畫論爭

traditional Chinese
painting



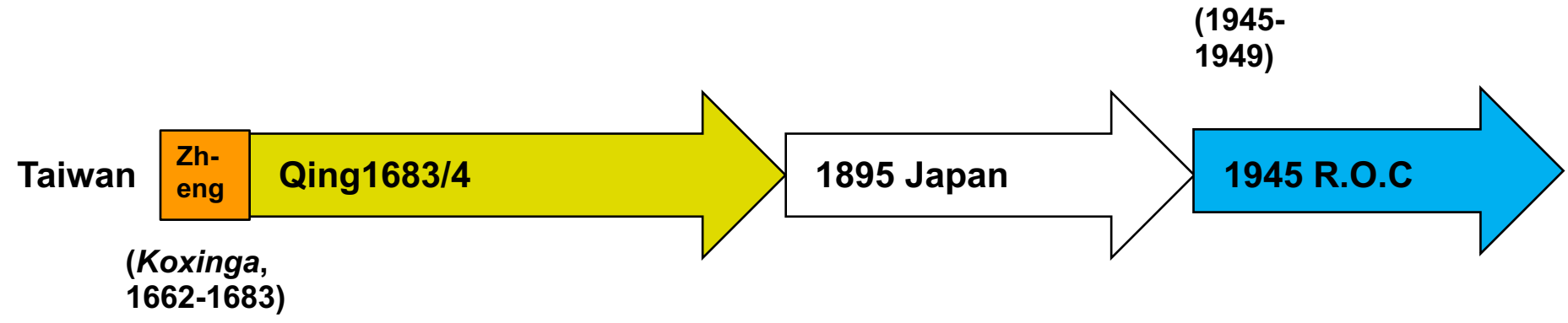
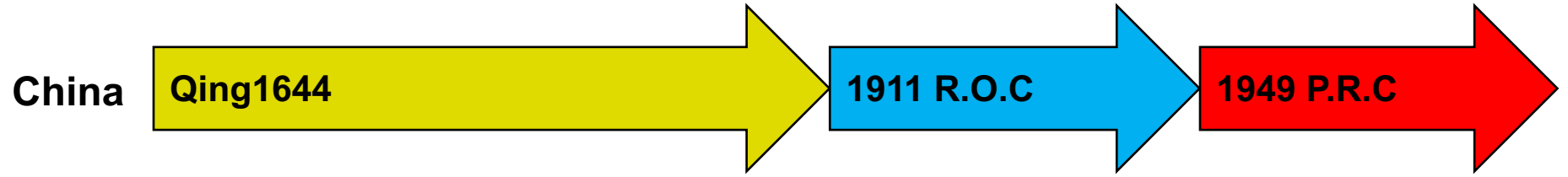
Japanese
painting



Modern
Chinese
painting

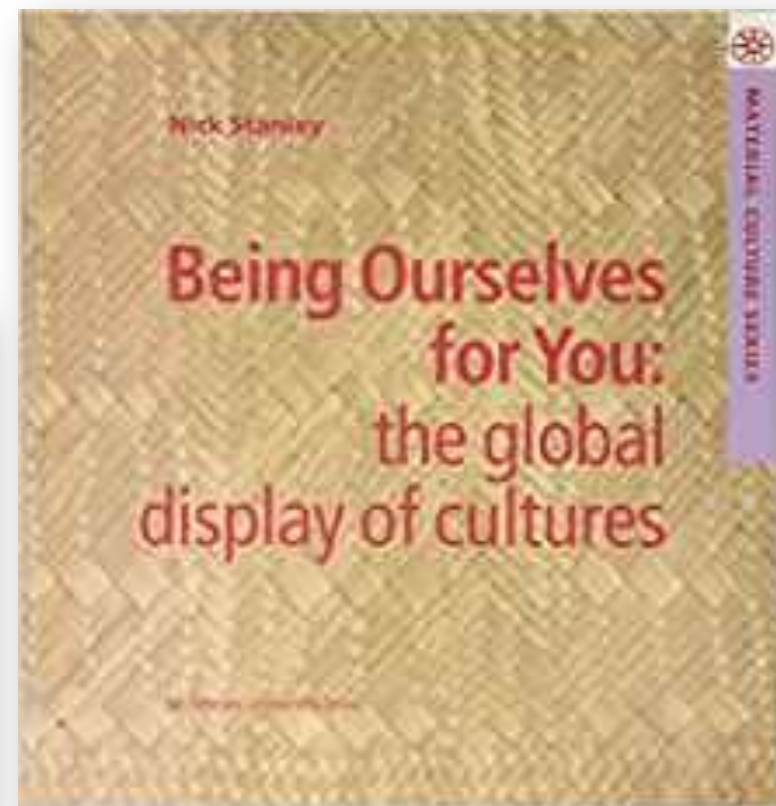
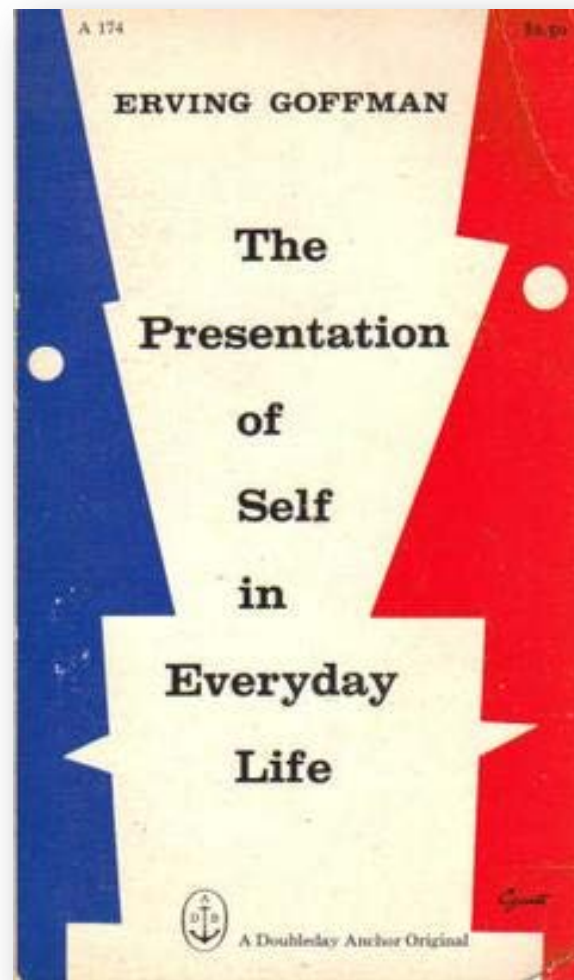
(1644-1912, Mainland)

Pre-history:
Austronesia
50,000~300 BP





Chinese Cultural Renaissance Movement and Chiang Kai-shek



3. The context of “Oriental/Eastern(OE) Art” in Taiwan (1950s-1970s)

(1) Binary differences

Westerners evaluate **OE art** as always retaining their **OE** colors and sentiments. (1953)

OE art is taken for granted by Easterners/the oriental, but in the West it has extraordinary value. (1953)

Keeping the Chinese style and the spirit of **OE** intact. These are the domestic films that foreigners want to see. (1958)

He thinks Western art has reached its limits, while the value of **OE art** still has a lot of potentials. Therefore, he hopes that our country can be an active participant in Shiraz Art Festival from now on, to introduce the achievements of Chinese art to the world. (1969)

Contemporary artist Liu Kuo-song's (劉國松) deepest impression after studying abroad in the U.S., is Americans' overwhelming enthusiasm toward the **OE** - especially Chinese painting. They are fascinated by the mechanical little triangles, squares, and lines that can be seen everywhere, which establish a close bond with the people. They accept **OE art** due to the implicit and refined beauty. (1970)

Since Impressionism, Western paintings have gradually tended to focus on two dimensional displays. These two dimensional displays can be found in **OE** paintings as well. The influences of OE concepts are reflected in Western paintings, this two dimensional problem is indeed very intriguing. (1971)

According to the spatial concepts of **OE** painting traditions, space considered to connect to the universe, which is infinite. This is the completely opposite to the Western method to create perspective. (1972)

(2) Mediums

--“Ukiyo-e” played an important part in the history of **OE art**. (1954)

Exquisite craft works such as woodcut prints, bullhorn products, coral aragonites, moon-shaped accessories, ceramics, embroidery, hand-stitching work, palace lanterns, caps, silver, bronze and bamboo utensils, butterfly specimens, hairnets, Chinese musical instruments, toys, ramie, and grass-weaved carpets, fully expresses **OE art**. (1957)

Flower arranging is a type of **OE art** with rich traditions, whose origin is actually rooted in China. This not only allows people to feel beauty in their daily lives, but also shows the philosophy of “tranquility” that the Chinese intellectuals pursue and long for. (1964)

Using the Presidential office as a hallmark for establishing a city of culture, to take up the responsibility to propel the cultural renaissance. We have created a Chinese Cultural Education Museum that displays features of **OE art**; its palace-like exterior makes it the most attractive building that fully shows the unique characteristics of **OE art**. (1967)(Established in 1970s, my museum NHM is a typical example).

Today, woodcut printing need to eliminate the strong realistic components of Western art, and increase the symbolism of **OE art**. (1953)/ Taiwanese artist, who participated in the “3rd Annual International Printmaking Expo”, has received wide acclaim. He was praised for “Representing the characteristics of Chinese ethnicity, with rich taste of **OE art**. (1962)/ Print artist Chen Hong-jen (陳洪甄) used simple but lively lines with innovative and vigorous carving skills to exhibit his **OE art** style. (1968)

We think batik is a cultural inheritance of the **OE**, and believe it will become a great material for use in modern paintings. (1971)

(3) Ethnic disparity

Nang Ing-ding (藍蔭鼎) was invited to America by the U.S. Department of State to give an exclusive interview. He will be holding a painting exhibition and give a talk on the progress of free China and the characteristics and values of **OE art**. (1954)

-Based on our ethnicity and territory, the five non-Han nationalities are also a part of our nation. This music genre still contains the uniqueness of **OE art**. (1954)

What are your thoughts on **OE art** and its development with some modern Oriental painters, such as Tsugouharu Foujita (藤田嗣治) and Zhao Wu-ji (趙無極) (1957)

(4) Fusion and clash

Using entirely **OE art** techniques to paint Western new style paintings; the aesthetic effects are really remarkable. We use the simple lines of **OE art** together with the complicated colors of Western art to create paintings based on the strengths of both cultures. (1954)

Does **OE art** influence Western art? Chinese and Japanese paintings and calligraphy imbue new values in Western art symbols and indefinite spaces. (1958)

Chinese calligraphy and Chinese paintings are integrated to create ink abstract paintings that are rich with **OE artistry** and imagery. (1964)

In the past, the ceramic artworks designed by our factories are all very Chinese. If more Western art characteristics can be infused into the design, they can definitely attract customers that go beyond loving **OE art**. (1972)

(5) Aesthetics

Using the essential techniques of **OE art** to reinforce the meaning and life of the “beauty” of these works. (1954)

The misty rain and the distant mountains employ extremely freehand brushstrokes to set the artistic mood of the whole painting. It has a style and temperament unique to **OE art**, and is steeped with the essence of Chinese painting. (1958)

Its operating location covers from close to far, from big to small, Western painting techniques are used in various places, but the characteristics of **OE art** – the calm, soothing warmth of interest radiates in the universe of paper and ink. (1954)

Zao Wou-ki (趙無極) fully integrates the spirit, charm, the delicacy and mystery, as well as symbolic expressions of **OE art** with his oil painting productions, which are rich with poeticism. (1958)

The influence of Oriental fine art has become an important phenomenon. This unique expression captures the depth of **OE art**, and its abstract content of metaphysical poetry. (1969)

As **OE art** fuses with the West, we can see the extreme simplicity and originality in the picture. (1956)

It is overflowing with the flavor and brushstrokes that are unique to **OE art**, especially in the trees and mountain rocks in the paintings. (1958)

OE art possesses an extreme simplicity and integrity that have not existed in Europe before. (1957)

The characteristics of Kurosawa Akira's (黑澤明) works, together with the spirit of **OE art**, have produced a deep artistic conception in his works. All these are worth noting. (1959)

It is influenced by Op art, but it feels OE, which is filled with **OE** leisure and mysterious fantasies that shines rays of wisdom. (1972)

(6) Form elements

The surrounding is all blank, with suitable space to inscribe, sign and stamp, rubbing; this needs to show the sturdy foundation of Chinese calligraphy and painting; this is the real “**OE art.**” (1954)

It contains the decorative color elements of **OE art.** (1956)

We did not overlook the most important characteristic of **OE art:** The beauty of lines and expression of artistic conception! (1956)

The appearance of the circle as a symbol in paintings is considered the phantom of the moon due to the location of the **Oriental/Easterners** and their unique qualities. (1971)

(7) Centralism

From the Renaissance to the late 19th Century, Western paintings have been stimulated by **OE** and given up narrow naturalism. (1957)

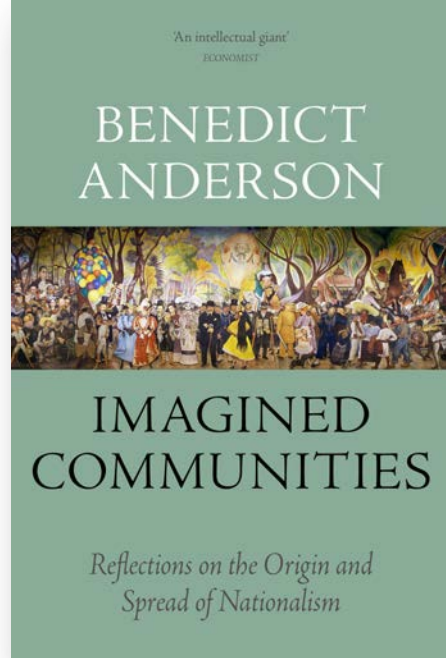
The forms of **OE art** are elegant and relaxed. Domestic films should not borrow inspirations from foreign movies; instead, they should find material within their own rich ethnic culture. (1959)

China is the real benchmark against which all Asian cultures are measured, and it is the cultural origin of **OE art.** / Chinese art is the mainstream of **OE art,** and paintings are the most prominent part of Chinese art. (1960)

Not only do the origins of abstract painting originates from the ideas of **OE art.** Today, Oriental painters still holds an influential position in the field of Western abstract painting. (1965)

(8) Self-Orientalization

The painting also exhibits the sense of abstractness intrinsic to **OE art**. Taiwanese people are aware that abstract art already exists in China. We do not have to keep emphasizing the glory of Western modern paintings that were acquired from the East; we should cherish and develop the simplicity and abstractness of the sublime artistic conception and design in China instead. (1959)



The movements of the lines undulate with the rhythmic aesthetic of Chinese calligraphy, the styles possess a strong sense of form. Every Chinese relates to the spirit of **OE art** in their blood. (1971)

Regarding the exporting of Chinese cultural art: The cultural art of China has a history dating back thousands of years, which has many traditional characteristics. The promotion of this project consists of: 1) The introduction and replication of ancient art, 2) Architecture and art cooperation and application, emphasizing of traditional Chinese characteristics, 3) Chinese- style interior design and furnishings, with an **OE** overtone, 4) Chinese gardenscapes art. (1972)

I have retraced my steps and roots to the **OE**, to that humble and elegant folk art. The simple and powerful lines of ancient Chinese paintings and sculptures have converged to form that implicit, elegant, and poetic **OE**. (1973)

(9) Western Other

In developing the tourism business, there needs to be things that are rich in **OE art** to attract the attention of foreigners. (1960)

Former U.S. Secretary of State Mrs. Rusk is extremely passionate towards **OE art**. She often spoke highly of the broad scope of Chinese historical artifacts. / Brundage loved **OE art**, he was an expert in Chinese bronze. (1964)

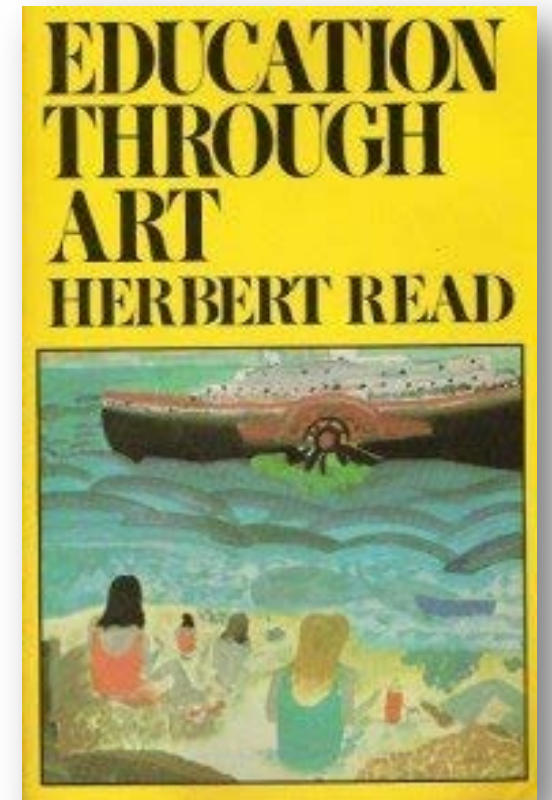
President of U.S. General Chamber of Commerce Jones praised the National Palace Museum for preserving valuable artifacts of **OE art** civilization, and is the greatest treasure of the Eastern culture. (1969)

(10) Chinese art

Inspired by our calligraphy, there are still a lot of writers who were greatly touched by **OE art** spiritually, structurally, and technically. (1957)

Professor Fang, Wen (方聞) has lived in the U.S. for many years. He studies **OE art**, especially our theories, and has many publications. (1974)

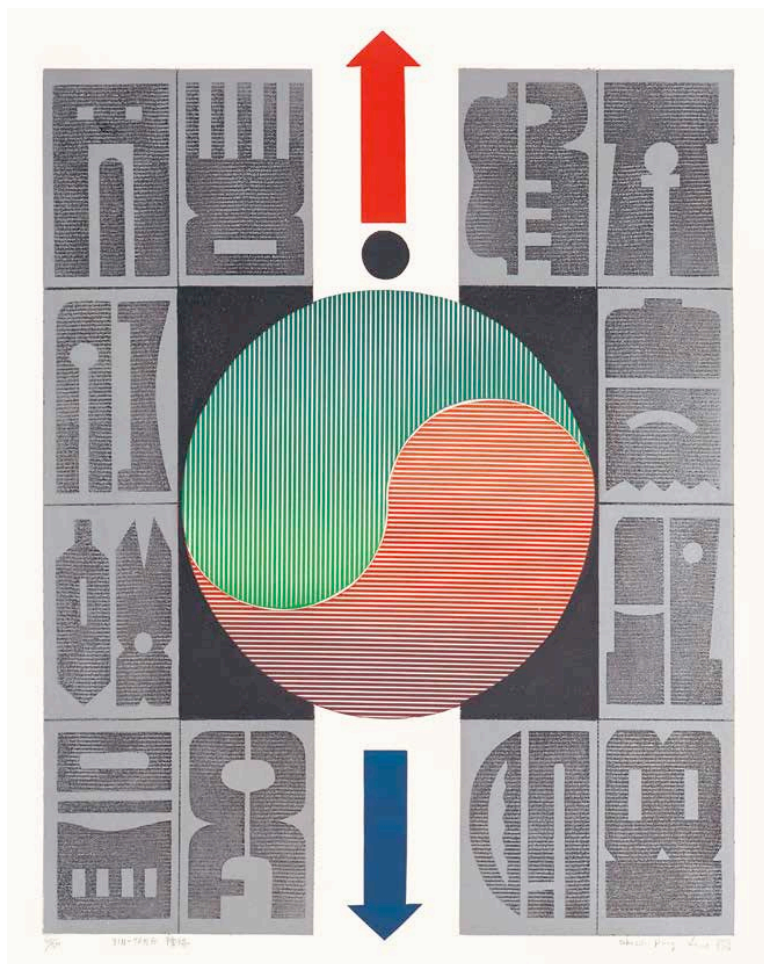
Artist Chien Ji-er (錢濟鄂) exhibited his poetry, calligraphy, Chinese painting, and prints at Wellington University. Representing **OE art**, Chien Ji-er was the only OE artist this year. (1973)



4. Reconstructing the "OE order" of Taiwanese Modern art:

LIAO Shiu-ping 廖修平, LEE Shi-chi 李錫奇, and ZHOU Ying 周瑛

LIAO Shiu-ping



Ying-Yang, 1970



Oriental Festival, 1973

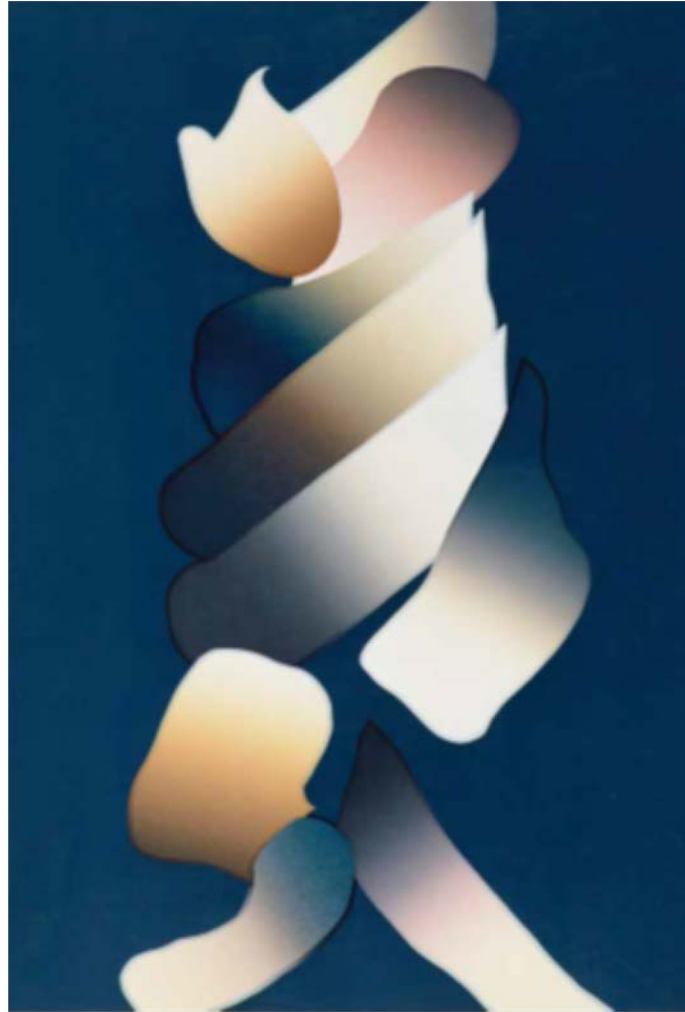


Life (B), 2005

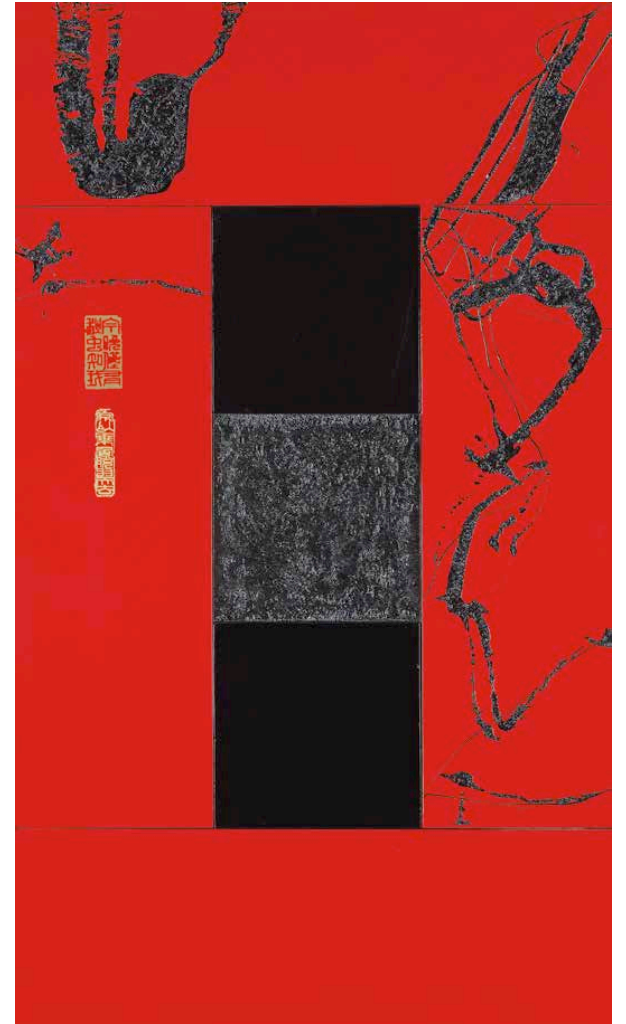
LI Shi-chi



Parachute Series 3, 1964



Diary 1, 1976



Re-Origin Position, 2000-1

ZHOU Ying

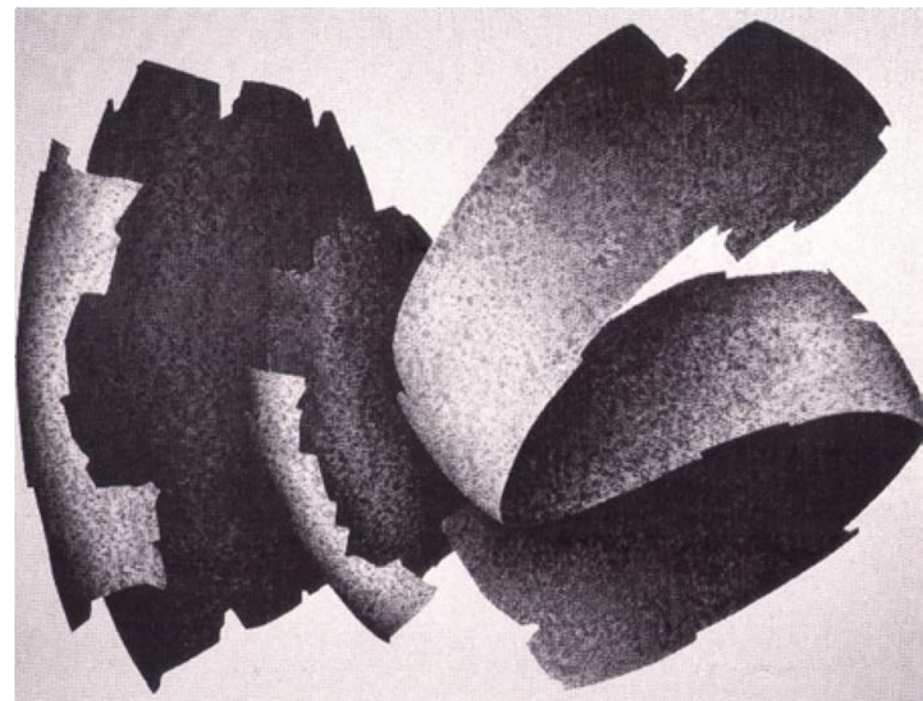


Spring, 1949

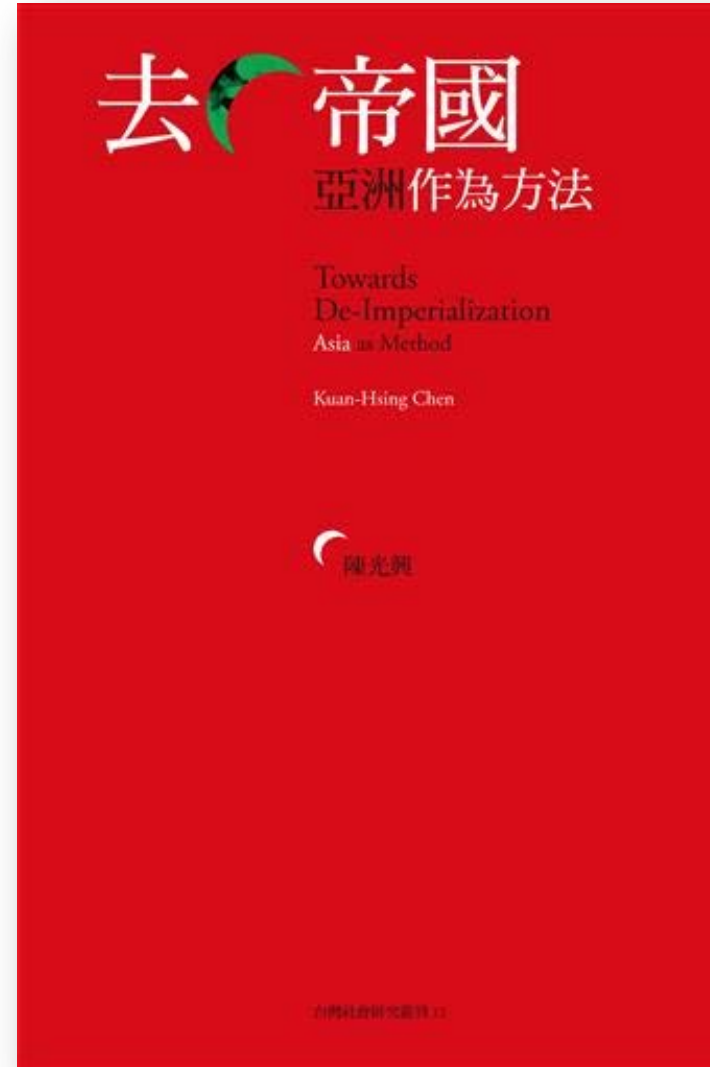


Pray, 1972

In Praise of a Rock, 1984



5. Conclusion



WELCOME TO FORMOSA
TANK YOU VERY MUCH

